DOCUMENT RESUME

ED 264 611 CS 505 109

AUTHOR Tarver, Jerry
TITLE Designing a Speech Writing Seminar for the Corporate Writer.
PUB DATE Nov 85
NOTE 33p.; Paper presented at the Annual Meeting of the Speech Communication Association (71st, Denver, CO, November 7-10, 1985).
PUB TYPE Speeches/Conference Papers (150) -- Reports - Descriptive (141)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Expository Writing; *Industrial Training; Persuasive Discourse; Postsecondary Education; Public Speaking; *Seminars; *Speech Communication; *Speeches; Speech Instruction; Speech Skills; Workshops; *Writing (Composition)
IDENTIFIERS *Speech Writing

ABSTRACT

In response to a need for writers in corporations who are able to construct well-written speeches, a format for a speech-writing seminar for corporate writers has been developed. First, there are two kinds of seminars: open, for which anyone could register; and in-house, which is conducted for a specific company or organization. Second, in devising seminar content, the units begin with background on the history and current status of speech writing, then progress to more specific information on such topics as the writing process, organization of ideas, or language. Third, there are three basic elements in conducting a seminar: (1) a solid base of techniques and theory, (2) writing exercises to illustrate key techniques, and (3) opportunities for writers to interact. Although similarities exist between conducting a seminar and teaching in a classroom, the seminar calls for a high level of energy and perhaps more humor than the classroom. (Brochures from nine competing organizations which conduct seminars are included.) (DF)

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DESIGNING A SPEECH WRITING SEMINAR FOR THE CORPORATE WRITER

SCA Convention, Denver, November, 1985
Jerry Tarver, University of Richmond

Whenever I address the topic of speech writing before an academic group, I am always careful to note that I approach the subject from a personal rather than a scholarly perspective. When I left graduate school twenty years ago, I had the prevailing prejudice against speech writing and certainly had no idea of ever compromising my academic integrity by aiding and abetting corporate America in this unsavory practice. I got involved in corporate communications when a colleague who had been training speakers for a utility company moved to another university and I was asked to take his place. In that training I always insisted that the speakers use the extemporaneous mode of delivery and that they rely on the company's "pattern" speech text as merely a source of topics and data. After a couple of years my client expressed a strong need for training for the writers who prepared the pattern speeches and who also wrote tailored speeches for company executives.

I scheduled a three-day program in May of 1975. Since the company only had two writers, I took out an ad in the PUBLIC RELATIONS JOURNAL to notify the world of my new service and was more than a little surprised when ten writers, including one from Los Angeles, signed up and flew in to Richmond for the workshop. In my workshop I found an interest in and need for speech writing training in business (and in government) that in the next ten years proved to be far more widespread than I could have guessed when I started. Although I cannot furnish reliable data to support my claim, I also believe that 1975 just happened to be a point in business history when speaking and speech writing were beginning to increase at a significant rate.

This evening I propose (1) to review with you the mechanics of the way my seminars are organized and operated, (2) to provide you with a brief survey of other speech writing seminars that I know about, (3) to discuss briefly the content of my seminars, and (4) to comment on the training methods I use.

ORGANIZATION AND OPERATION

I teach two kinds of seminars, "open" and "in-house." My 1975 seminar was typical of the open type. You advertise and then teach whatever mix of writers you attract. I have seldom found that variety creates a problem. If you have both novice and experienced writers, the instruction proves to be news to the novices and a review for the pros. (This situation will also occur sometimes in in-house training. In fact the only bad experience I ever had with a senior writer was in a company speech writing workshop where a participant practically took over the training.) Having several organizations represented in an open seminar has, on the plus side, the advantage of exposing writers to a variety of ways that speech writing problems are handled and it also makes them realize that their

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problems back home are so not bad or so special as they thought.

In teaching an open seminar you will find it somewhat harder to control enrollment than in an in-house arrangement. I find a range of 12 to 18 participants ideal. But if only six sign up (as happened when I had the brilliant idea of scheduling a session in New Orleans a few days before Christmas) you must either teach with inadequate participation and quite likely a loss of money, or you must run the risk of hurting your reputation by calling off the session. If large numbers of writers apply, you are faced with the problem of turning some away or of having too many people in the session.

Open seminars can be run privately or under sponsorship. I do both. In a private seminar I make more money, but a sponsored arrangement takes the administrative burden off my hands and leaves me free to focus on teaching. In the past I have taught for the International Association of Business Communicators (they are not now offering speech writing), and I now teach for Larry Ragan Communications. The sponsored version solves the greatest single problem you encounter with the open seminar--locating the writers who want the training. Both Larry Ragan and IABC have excellent mailing lists, which they guard jealously, and I can assure you it is difficult to get a flier on the desk of someone whose job title gives no clue to the writer's duties. It is equally difficult to know which organizations have writers who need training. I have trained dozens of writers for some major companies while other corporations with communication programs of equal size have never shown any interest. And who would have guessed that there was a speech writer in the office of the Sheriff of Cook County? For what it's worth, I have attached a rough summary of the types of companies who have sent writers to my open seminars over the past ten years (I did not keep all the lists).

Open seminars often generate invitations to teach an in-house session. A participant reports back to the boss and you get a phone call. This is not a complete list, but I have done in-house training for Phillips Petroleum, IBM, American Greetings Corporation, R. J. Reynolds, Kodak, the Pentagon, the governments of Ontario and Saskatchewan, the Sun Company, C&P Telephone Company, Allstate Insurance, and TransCanada Telephone Company.

At first I did my seminars with a team of teachers. This proved to be hard to manage, especially when I began taking the seminar on the road, so I dropped that idea. Now, oddly enough, I only use another team member when doing an in-house session. This ordinarily comes at the request of the client who often seems to feel that it's okay to have a professor in the building if accompanied by at least one real-world person. This has not been a problem for me, because for some years I have had a good working relationship with a former head of the speech writing department in the White House, and he usually has the time to do a session with me.

Obviously the big advantage of the in-house approach is the opportunity to adapt materials to the specific needs of

the writers. In contrast to the typical Larry Ragan workshop, where I might not know who the participants are until twenty-four hours in advance, I am able to read dozens of speeches for IBM or the government of Saskatchewan and I am able to learn in advance something about particular concerns or problems the organization may have.

SURVEY OF OTHER SEMINARS

I do not claim to know of all the speech writing seminars being offered, but I have attached to this paper copies of ads or brochures offered by nine organizations. The actual number of seminars is only eight because two of them are mine, one sponsored and one not. I suspect that only about half of these seminars are currently being offered (Ragan, Tarver, Cook, Fox, Seitel). The longest running operation is that taught by James Fox under the joint sponsorship of NYU and the Public Relations Society of America.

I have excluded from the list semester-length courses open to both students and professionals. Approximately one-third of the seminars included in my list last for one day, one-third for two-days, and one-third for three or more. Those lasting for three days often have a public speaking component included with the pure speech writing. I have tried all three of these time frames, plus a couple of two-and-a-half day workshops, and I find the two-day length the best. I will do a one-day session only if that's all the client will accept, and I have found that a three-days affair tends to wear the participants out.

You will note that the fees for the seminars run from about $125 a day to $300 a day. There are some discounts involved for multiple participation from one company or for taking additional seminars in related subjects and the sponsors vary somewhat in their approach in charging for food or materials. I do not have data on the charges for the James Humes seminar. It was very expensive when offered under the sponsorship of Kingstree Communications, and I have no information at all about the seminar Humes now teaches in the Washington, DC area.

All seminar promotion has an element of ballyhoo in it. Preparing this paper gave me an excuse to read some of the things that I say about myself and that others say about me. I cringe a bit when I read Larry Ragan's claim that I provide "the most extensive and useful system of audience analysis found anywhere." There should be a footnote to that statement saying "anywhere except your nearest freshman public speaking textbook." At least I am not guilty of boasting, as one of my competitors does, that I can teach the writing of conclusions that will bring audiences "to their feet." Frankly, I hope audiences will remain seated at the conclusion of my clients' work; I fear the worst if listeners start up out of their chairs.

There is a plan underway to conduct an independent evaluation of the major seminars. Observers are being dispatched by Robert Skovgard who publishes a newsletter, THE EXECUTIVE

SPEAKER, that contains extracts from speeches and comments on speech technique. (P.O. Box 2094, Dayton, OH 45429)

SEMINAR CONTENT

Let me turn now to the content of my seminars. I long ago discovered that if I began too quickly with speech technique, I would soon get the comment, "Wait a minute, that won't work; let me tell you about this speaker I work for...." So I now begin with a bit of background on the history and current status of speech writing in an effort to help writers appreciate the tradition in which they work. This unit is really more utilitarian than academic, because I find many writers need their self-esteem boosted a bit in order to be as assertive as they ought to be. (When I do an in-house seminar, it is not unusual for the client to suggest "we can cut that history stuff.")

I then move to the matter of the relationship between the writer and the speaker as part of a discussion of the total speech writing process. Most writers appreciate the need to have direct access to their speakers, and most writers do not have the access they need. I provide them with models of a properly run speech writing operation, and I generate discussion of strategies to use in getting more access. I also talk about the need to bargain for adequate time to do the writing job well and the need to work well with those who supply data or exercise editorial power as the speech moves from idea to final draft. I also discuss the extent to which writers get involved, intentionally or not, in making policy for their organizations.

The unit of training on the writing process essentially reinforces what writers instinctively feel or have discovered from experience. The next unit, on setting objectives and on my "extensive and useful system of audience analysis," often calls for some rethinking on the part of participants. If there is any such thing as a "typical" speech writer in the corporate world, it would be a person who has demonstated some level of interest or competence in using the written word; this would usually be someone with training or experience in journalism. People in this category have a notion of audience and objectives in communication that is often quite sophisticated when they deal, for example, with employees reading a company publication. They do not always readily adapt their material, however, for the listening audiences their speakers face. Their speeches often need what I call a greater "sense of place and purpose" that can only come from the kind of listener analysis and goal setting that our public speaking textbooks talk about routinely.

I urge writers to talk to more than one person in gathering audience data, to rely on personal contact rather than letters or other written audience descriptions, and to make a point of informing their speakers of what they have learned. Much of my time is spent in persuading participants rather than informing them. For example, I argue that too many business speeches (and this is certainly not a revolutionary idea) consist of reiterating accepted beliefs rather than calling

for action or at least for a change in conviction on issues critical to the organization.

My unit on organization of ideas would be familiar to anyone with an elementary knowledge of public speaking. I present an unbalanced view, however, because of the extensive amount of time I devote to the opening of the speech. I find that most writers have far less trouble developing a thesis and major points than they do in forcing themselves to use what may be rather lightweight material in building a good speech opening. In discussing the close of the speech I spend less time worrying about standing ovations than I do about a smooth transition into, and a concise exit out of, the Q&A session.

In discussing supporting material for ideas, I find that writers for print media are often not as explicit as I think speech writers need to be in identifying the precise points at issue in a speech and in taking proper care to supply evidence that logically fits the point under discussion. This is the same situation we all face, of course, in dealing with college sophomores.

My unit on language covers three areas. First, I deal with "oral" style. In my view, formal education in the fields of speech, English, and journalism fails to prepare writers for the task of getting the sound of speech down on paper. I start with the assumption that there is a "manuscript style" that falls somewhere between the style of a report or an essay on the one hand and the style of a purely extemporaneous speech on the other. Most of the writers I work with lean too far in the direction of the report or the essay. I identify instances where speech writers tend to use language that is too formal, not in the sense that the words are unclear to listeners but in the sense that the words are seldom used orally. (My all time favorite is a line from a speech that said the invention of the laser had the scientific world agog.")

Oral style must also take into account the function of time in spoken discourse. Even quite good writers often fail to recognize the fact that with words on the page, the eye picks up phrases or even whole sentences at once. They do not appreciate the fact that when these sentences are read, the listener hears them in sequence and needs to find a correlation between the order of words and the development of ideas. Sometimes the problem results from something as simple as the distance between the subject and the verb. Consider, for example the sentence "We've been letting a key resource -- trained scientific and engineering talent -- decline."

I attempt to persuade writers to read their work aloud. I think this may be the simplest and the best way for most of them to produced a smoother rhythm.

In my second language unit I talk about some of the characteristics of good style that are of equal importance to speech writers and to writers for print media. I review the need for clarity, vividness, and appropriateness. In the unit on clarity I present a summary of basic semantics and spend

some time talking about ways to eliminate distracting sexist terms without resorting to an awkward and artificial style.

My third language unit presents suggestions for using such rhetorical devices as the rhetorical question, sentence fragments, alliteration, and the occasional balanced sentence sometimes referred to -- in language I don't particularly care for -- as a "zinger."

I spend about an hour on humor. This amount of time is out of proportion if you consider the relatively small amount of humor found in business speeches. I believe, however, that humor is occasionally used so badly that it warrants the time spent on it. While I encourage writers not to rely on jokes as a primary form of humor, I recognize they will sometimes have a good story to tell and sometimes they will have no choice but to insert a not-so-good joke at the insistence of a speaker. So, I spend some time doing something that I suppose almost never happens in a college classroom; I supply jokes to be rewritten in acceptable oral form.

I encourage writers to turn for humor to the one-liner and, even better, to what I call "integrated humor." The one-liner takes little time in a speech and, should it not be perceived as funny, the failure does not appear as great as in the case of an elaborate anecdote. Integrated humor combines humor and substance -- the humor does not merely make a point, it is part of the point. If the humor fails, the substance stands. A writer might, for instance, support an issue using a quite logical example but expressing it in clever language.

A quick glance at the brochures attached to this paper will indicate that most speech writing seminars include a number of miscellaneous topics not directly related to writing. These include such areas as visual aids, management of the speakers bureau, and handling the Question and Answer session. I deal with these and other topics to the extent that participants at a particular workshop indicate an interest in any of them.

TRAINING METHOD

Let me turn finally to a few observations on the manner of conducting training in a speech writing seminar. I think there are three basic elements. First, there must be a solid base of techniques and theory to be explained. The key here is practicality. Participants at a speech writing seminar will be usually be back on the job writing speeches within a week. They need to learn something they can apply to the next writing assignment. They don't want much academic jargon, and they don't want cute formulas. Many of them come to a seminar with some reservations about the ability of a Ph.D. to say anything really worthwhile. At the end of a session you occasionally get the awkward compliment, "This wasn't nearly as bad as I thought it was going to be."

Second, there must be writing exercises to illustrate the key techniques. I think this must mostly be editing rather than writing new material. This is necessary partly because of the time involved; it simply takes more time than you can afford to have participants actually write a speech. Also,

much of what speech writers do can be characterized more accurately with the term "editing" than with "writing." Many of the writing skills that I teach can be better applied in editing a second draft than in creating the first draft. And, of course, a speech writer many times starts not with a blank page but with a document or documents to be edited into speech form.

Third, there must be an opportunity for writers to interact. They learn from each other, and they benefit from the opportunity to ventilate their feelings. I use several group exercises including one where a team of three or four writers must write the introductory section of a speech.

Let me add that, while I may be speaking for myself only, I find the seminar setting calls for a high level of energy and for somewhat more humor than does the classroom. While I have found in almost every case that professional writers are eager to learn more about their work, two long days in a small hotel meeting room is far from the ideal learning environment.

In spite of the fact that I stumbled into this work by accident and in spite of the fact that I started with a negative attitude about speech writing, I have enjoyed the past ten years of work with speech writers. My seminars have forced me to think about my teaching -- especially in the area of style -- that would not have happened in the college classroom. My contact with speech writers has caused me to add courses and units in courses in my university that I would not otherwise have done. I have met many bright and articulate people, and, on the whole, there is no doubt that they have taught me a lot more than I have taught them.

RELATED READING

Tarver, Jerry. PROFESSIONAL SPEECH WRITING. 1982. 188pp. The Effective Speech Writing Institute, P.O. Box 444, University of Richmond, VA 23173.

Tarver, Jerry. "What Makes a Seminar Successful?" CONSULTING OPPORTUNITIES JOURNAL, Vol. 2, No. 2.

Ragan Report Workshops

1985 Communications Workshops

July-December

Workshops on writing, editing, photography, design, and typography conducted by authorities on organizational journalism

Basic editorial skills

Led by Earl Merkel or Patrick Williams

You will learn how to. . .

- Plan your communications
- Write for *your* audience, *your* organization
- Use four techniques to improve your writing overnight
- Define the purpose of your story
- Use design to simplify and complement your writing
- Write active, compelling memos
- Use the "blurb" to draw your reader into the story
- Create drama through techniques of fiction
- Get rid of design mistakes that slow down readers
- Make skillful use of authoritative quotations
- Enliven the employee profile, the manager's memo
- Persuade through the use of humor
- Make your case through proven methods of exposition
- Avoid common mistakes in feature story writing
- Analyze the best—and worst—of current publications

Who should attend:

This day speaks to writers and editors who are producing organizational publications.

The day's activities:

Through lecture, slide presentation, and discussion, this workshop presents the fundamentals of clear, persuasive writing and shows how they can be applied to the task of the organizational writer. A discussion of writing for your specific audience is followed by a slide presentation of the six characteristics of good writing. Narrative and non-narrative writing techniques are discussed, and two stories are analyzed in depth.

Some topics to be discussed:

The organizational press. How does writing for the organizational press differ from other types of writing? How do you bring management's goals to employees without preaching?

The words you use. All good writing has similar characteristics. How can you use these characteristics to do your job more effectively?

The feature story. What are the most popular features? Watching out for the "10 Cardinal Sins" of feature writing. Adapt 25 story ideas, proven to be most popular with employees, to your publication.

Earl Merkel has spent more than a dozen years working in newspapers, magazines, corporate communications departments and his own consulting firm preparing to teach this course. He is former manager of publications at Borg-Warner Corp. and former manager of internal communications for Beatrice Foods Company.

Please turn to page 18 for dates and locations.

Advanced writing and editing techniques

Led by Earl Merkel or Patrick Williams

You will learn how to. . .

- Use devices of fiction in your features
- Clarify complex stories with anecdotes
- Use statistics by translating them to human values
- Invoke 4 principles to evaluate a story, then rewrite it
- Use metaphor for clarity and force
- Establish tone through decisions on style
- Establish consistent sentence rhythm for emphasis
- Organize long stories into manageable parts
- Beguile the reader with humor when necessary
- Add meaning through artful quotation
- Organize your publication into a meaningful whole

Who should attend:

You'll find this workshop useful if you work as a writer or an editor in business, industry, educaton, health care, government, or the military.

The day's activities:

You'll begin with a lecture outlining principles to be used as touchstones the rest of the day. You'll study news and feature stories, good and bad. Most important, you'll be asked to use essential writing principles in a series of brief but intensive exercises.

Some topics to be discussed:

The words you use. Are they the right words? How can you make them more forceful, more vivid, more persuasive? How can you use fewer words to convey important information? How to establish the tone and formality of your diction?

Techniques of persuasion. How to use humor, statistics, anecdotes, quotations to make a point.

Feature stories. How to convert a so-so news story into a more interesting feature. How to use anecdotes, facts, statistics, and quotation to establish authority.

The elements of style. Style is both variety and consistency. You'll spend time analyzing the sentence, paragraph, and story as units of style.

Earl Merkel has spent more than a dozen years working in newspapers, magazines, corporate communications departments and his own consulting firm preparing to teach this course. He is former manager of publications at Borg-Warner Corp. and former manager of internal communications for Beatrice Foods Company.

Please turn to page 18 for dates and locations.

Practical photography

Led by Perry Riddle

You will learn how to. . .

- Think like a photographer
- Master your camera and its accessories
- Choose the equipment best for you
- Increase your skill in using available light
- Supplement available light to make quality negatives
- Choose film based on its versatility or limitations
- Save time by cropping pictures before you take them
- Crop pictures for layout impact
- Make your pictures tell a story
- Take natural-looking portraits
- Use contact sheets to evaluate photographs
- Establish rapport with your subjects
- Make prints your printer will love to print
- Edit the take for newsletter and magazine layouts
- Capture spontaneous actions

Who should attend:

If you are a writer or editor who must double as a photographer, Perry Riddle will set you at ease with your camera and help you to approach your picture-taking with new confidence.

The day's activities:

Through lecture, demonstration, slide presentation, and discussion, you will learn to make your photographs communicate instead of decorate.

Some topics to be discussed:

The camera. Control your camera rather than have it control you. Use the right equipment to attain photographic effects you desire. Find versatility by changing angles, depth of field, vantage points.

New solutions to old problems. Learn to avoid the literal photograph. Discover new ways to make group shots and mugshots more interesting through simple camera techniques—a change in perspective, lighting, distance, or framing. Come to grips with the grip-and-grin photo. Learn to pose people so they look natural.

Planning and spontaneity. Improve photo assignments with research and planning—how not to miss those surprises that only come once. How can you transform those verbal images into pictures?

Perry Riddle, former photographer for *The Chicago Sun-Times,* recently moved to *The Los Angeles Times.* He has been honored as the Newspaper Photographer of the Year by the National Press Photographers Association. He has also taught photography for Northwestern University's Medill School of Journalism.

Please turn to page 18 for dates and locations.

The do-it-yourself designer

Led by Ray Dorn

You will learn how to. . .

- Think about the basics of creative layout
- Estimate story length from typewritten copy
- Do layouts in three different ways
- Use color as communication instead of ornament
- Design an 8½ by 11-inch newsletter
- Design an 11 by 17-inch newsletter or magazine
- Design the tabloid
- Use 20 new and different column arrangements
- Make your own grid system
- Determine lines of force in photographs
- Make use of grouping, clustering, panels, and bleeds
- Use two-color and four-color printing
- Employ tint blocks wisely

Who should attend:

This workshop is designed for those who have little or no formal training in publication design and layout. More experienced editors will find it a helpful refresher course offering new insights into their work.

The day's activities:

Ray Dorn takes you from basics of typography and layout to more complex theories of page dynamics and new trends in design. As a special feature, Ray has designed a series of hands-on exercises that dramatize some of the major points of the workshop. Learn what works and what doesn't—and why.

Some topics to be discussed:

Typography. How does the choice of typeface, its size and leading create different textures? How will type size and column widths change page design?

Picture editing and cropping. How the lines of force within a picture determine how it's placed on a page; how and when to bleed photographs; where to place the picture to best illustrate the story.

Methods of layout. Different tricks and formats to make layout and paste-up easier. Learning how all page elements relate will help you create a design for your publication that communicates best.

Ray Dorn is a nationally recognized designer, teacher, and consultant. He is the author of *How to Design and Improve Magazine Layouts, Tabloid Design for the Organizational Press,* and *20 Problems/20 Solutions: The Basic Design Workbook.*

Please turn to page 18 for dates and locations.

Advanced writing and editing techniques

Led by Peter Jacobi

You will learn how to. . .

- Differentiate grammar and style questions
- Fight internal inconsistencies
- Improve your way with transitions
- Use your experiences to improve your writing style
- Create a sense of continuity and flow in your stories
- Rewrite for clarity and power
- Organize complex stories into easily understood parts
- Study the essential elements of a news story
- Establish the right tone by making decisions on style
- Think more clearly about the images you use
- Quote speakers to add meaning to your stories
- Use your reading to help you develop your style
- Think about what you write

Who should attend:

All writers and editors will find this workshop useful. It will serve as a refresher course to the experienced, and as inspiration to those new to their jobs.

The day's activities:

This workshop will help you solve problems you've been struggling with. You'll get time-tested approaches to news and feature stories—not only practical dos and don'ts, but story ideas you can adapt for your publication. You'll study examples of good and bad writing, participate in role-playing sessions, discuss the problems that can inhibit a writer's work.

Some topics to be discussed:

The words you use. How to look more closely at the language you are using. Learn from the mistakes of others. Overcome the use of abstract words and fuzzy phrases. Take time to think before you write.

Some writing habits to avoid. How nounspeak stifles your prose. Write in English, not Latin. The wearisomeness of the long sentence. The problem of the sentence that is more condensed than it should be. Avoiding the cliche.

Making your copy come alive. Different types of lead sentences and how to use them effectively. How language can confuse, hurt, anger others—and what to do to see that it doesn't.

Peter Jacobi has resumed his teaching career by joining the faculty at Indiana University in Bloomington. He is a former consultant for Jack Hilton, Inc.

Please turn to page 18 for dates and locations.

Designing brochures and flyers

Led by Raymond Dorn

You will learn how to. . .

- Design around the various folds: three-panel and four-panel gate folds, accordion, irregular, greeting card, and perforated folds
- Use rules-of-thumb to spec type
- Design a "do-it-box"—and why you should
- Use sizes and typefaces for headlines that sell
- Match copy with pictures and graphics—to bleed or not to bleed
- Use different type mediums: typewritten copy, typeset copy, pressure-type lettering, pressure-sensitive lettering, cut-out type, tracing type
- Produce a professional product on a small budget
- Understand the psychology of color
- Design a logo—and when to use it
- Use corporate identifiers—recognition vs. readability
- Follow postal requirements for all mailers

Who should attend:

This workshop is for anyone who has to produce non-periodic materials. It is designed so that the amateur as well as the professional will find it useful.

The day's activities:

Ray Dorn will show you creative approaches to brochures, folders, and flyers. You'll solve two hands-on problems creating an 8½ by 11-inch two-fold gate brochure and an 11 by 17-inch four page self-mailer.

Some topics to be discussed:

The basic design formats. Design by areas—for pleasing arrangements; design by modules—equal-sized areas; design by grids—irregular-sized areas. Design for your audience: are they picture, copy, or subject-oriented?

Planning the piece. Which format to choose—self mailer vs. brochures. Planning the "live area". Folding by sequence, borders, and bleeds. Making a dummy.

Color and paper. Choosing the right paper and colors will give you depth and texture. You will learn to work with two, three, and four colors and to use normal and special impositions.

Raymond Dorn, nationally recognized design teacher, is the author of *How to Design and Improve Magazine Layouts, Tabloid Design for the Organizational Press,* and *20 Problems/20Solutions: Basic Design Workbook.*

Please turn to page 18 for dates and locations

Designing line art & low-cost illustrations

Led by Ray Dorn

You will learn how to. . .

- Use decorative bars and devices
- Make line drawings
- Use the same photo in many different ways
- Use second color—when and where, including flaps, overlays, and keylines
- Illustrate break-outs, sidebars, and tabular material
- Use inexpensive art materials for effective results
- Use mechanical art techniques—when all else fails
- Adapt line art for designing banners and nameplates
- Use line art to relieve the monotony of square or rectangular halftones
- Relieve the monotony of mug shots, grip-and-grins, and group shots

Who should attend:

This workshop is for people who must illustrate their publications themselves, for designers on a tight budget, and for anyone who wants to create original line art for more effective print illustration.

The day's activities:

Ray Dorn will show you how to use five different techniques for adding originality, color, and emphasis to your publication with materials available at your local art store for under $10.00. A special feature of the workshop is a slide presentation, illustrating more than 200 ideas for line art and its application. Using simple art supplies, you will discover in a series of hands-on exercises that you can produce effective line art.

Some topics to be discussed:

Clip art versus your own art. An effective drawing should look like it was made for a particular story. Many clip art services are available, but they tend to be generic. This workshop will teach you how to create line art that applies specifically to *your* stories.

Turning photos into drawings. Ray will teach you where to find pictures and photos, and how to turn them into original line drawings.

Lettering. You will learn ways to create letter designs using "other-than-typeset" lettering.

Ray Dorn, nationally recognised design teacher, is the author of *How to Design and Improve Magazine Layouts, Tabloid Design for the Organizational Press,* and *20 Problems/20 Solutions: Basic Design Workbook.*

Please turn to page 18 for dates and locations.

Interviewing: Beyond the basics

Led by John Brady

You will learn how to. . .

- Use interviews as building blocks for stories with strong reader impact
- Get "good quotes" instead of tired replies
- Take the sting out of sensitive questions
- Get "off the record" information into your story
- Overcome nervousness during the interview (yours, and the interviewee's)
- Avoid legal problems and "I was misquoted" claims
- Conduct telephone interviews
- Tell when an interviewee is fibbing
- Use questionnaires for effect
- Use the "Q&A" style interview
- Organize your research notes and interview transcripts

Who should attend:

This workshop is for all editors and writers, those new to their jobs as well as experienced pros, who want to sharpen their interviewing and editing skills.

The day's activities:

With the use of tape recordings and handouts, John Brady takes you through the full editorial process. He provides helpful tips on how to develop a story, conduct research, get interviews, and then put all of the elements together.

Some topics to be discussed:

Keys to effective listening. Tips on how to get the most out of your interview by turning it into a rich listening experience.

Dealing with jargon. You will learn how to deal with speakers who talk over the heads of your audience, and how to decode jargon along the way by "playing dumb".

Notetaking strategies. It's important you take notes during interviews, but not to the extent that they become a distraction. Likewise, a tape recorder should not be an intrusion that will affect your rapport with your subject. Various techniques are reviewed.

Taking the clutter out of editing. Determine what stays in a story and what gets tossed aside as you move quickly to meet your deadline.

John Brady is president of Brady & Associates, a Cambridge-based editorial and design consulting group. He is former editor of *Writer's Digest* and *Boston* magazine, and author of *The Craft of Interviewing.*

Please turn to page 18 for dates and locations.

Photojournalism for Organizations

Led by Thomas Treuter

You will learn how to. . .

- Select the best photography labs and how to communicate with them
- Select cameras, equipment and films
- Be aware of new trends
- Use darkroom techniques
- Understand the principles of photojournalism from its roots to the present—and apply them in your work
- See your organization from the point of view of the "new corporate photojournalist"
- Initiate story concepts and market them to your organization
- Work with the subject
- Avoid cliche's
- Anticipate the needs of the organization and interpret them in visual terms

Who should attend:

This workshop is for everyone who either provides or purchases photography for their organization's publications, slide presentations, shows, and displays. Writers, editors, photographers, and art directors will all benefit from this one-day workshop.

The day's activities:

Through lecture, slide presentation and demonstration, Tom Treuter will lead you step by step from the organizational cliche to the images that communicate.

Some topics to be discussed:

Photojournalism. The roots of photojournalism from the turn of the century to present day. You will learn how to apply the same principals used by contemporary leading visual communicators for your own publications and displays..

Photo-editing. How to select the photo which will achieve the best result. Crop and size for best advantage while learning about visual relationships.

New Trends. Auto-focus. Super fast films. Black and white versus color images. Which of these are best for your organization's needs?

Thomas Treuter is currently Manager of Visual and Printed Productions for St. Joseph's Hospital in Flint, Michigan. He has worked with Phil Douglis, assisting at Phil's photography workshops, and has provided photography and consulting services for award winning programs in hospitals, businesses, and advertising.

Please turn to page 18 for dates and locations.

Basic publication design

Led by Ray Dorn

You will learn how to. . .

- Select and handle typography
- Measure and fit type
- Predetermine space in five different ways
- Use white space as a vital part of your design
- Speak to designers in their language
- Size photographs in three different ways
- Choose a format that serves maximum purpose
- Design pages in different ways for different effects
- Use a basic layout formula
- Make use of grouping, clustering, panels, and bleeds
- Dummy up a page
- Employ tint blocks
- See the dynamics of ratios within geometric shapes
- Design covers that will attract readers

Who should attend:

This workshop is designed for those who have little formal training in design and layout. More experienced editors will find it a helpful refresher course.

The day's activities:

Through lecture, demonstration, and practice sessions, Ray Dorn will take you from the basics of typography and layout to the more complex theories of page dynamics and new trends in design.

Some topics to be discussed:

Typography. How does the choice of typeface, it's size and leading, create textures on a page? What to consider when selecting a headline typeface. How will type size and column width change a design?

Picture editing and cropping. Learn how to relate pictures to the story. Discover how the lines of force within a picture determine how it's placed on a page; how and when to bleed photographs off the page; what factors to consider in deciding the size of the picture.

Methods of layout. Tricks to make layout easier. Determining flow patterns, being familiar with various formats, and learning how page elements relate will help create a design that communicates best.

Ray Dorn is a nationally recognized designer, teacher, and consultant. He is author of *How to Design and Improve Magazine Layouts, Tabloid Design for the Organizational Press,* and *20 Problems/20 Solutions: The Basic Design Workbook.*

Please turn to page 18 for dates and locations

Advanced writing and interviewing

Led by Thomas Hunter

You will learn how to. . .

- Sharpen your editorial skills to produce forceful, clear, and interesting articles
- Ask the question that gets at the heart of a story
- Build reader interest in an otherwise uninteresting story
- Interview to simplify and speed the task of writing
- Develop compelling leads and punchy wrap-ups
- Pick up color for your article by "hanging out"
- Write headlines that automatically trigger interest
- Conduct comfortable but probing interviews
- Heighten and maintain credibility with your audience
- Find novel approaches to "the same old article"
- Cultivate an ear for "casual interviewing"

Who should attend:

This workshop will refresh the experienced pro, inspire those new to the field, and equip all for a more advanced level of writing and interviewing.

The day's activities:

This workshop combines the study of interviewing and writing, showing how the techniques build on each other. Analyze good and bad examples of each. Written exercises provide instant feedback. Discover ways to bring excitement and vitality to your future work.

Some topics to be discussed:

Define your approach. A preconceived story idea often gives way to others during fact-finding and writing. Contrasting examples demonstrate the strength of a clear idea—well supported with quotes and facts—and how an ill-defined approach results in writing that rambles and confuses the reader.

Writer's block. Talented and productive writers know the problems of writer's block. But there are ways to deal with it. Two exercises will demonstrate that you can write instantly without procrastination.

The power of the interview. Discover how 10 minutes on the phone can give your writing a sense of immediacy. 5 major pluses you gain from interviewing—the most powerful tool a journalist has.

Thomas Hunter is editor of Union Camp Corporation's award-winning employee magazine. He has worked in military, health care, educational, and nonprofit fields. He's also author of the best-selling book *Beginnings*.

Please turn to page 18 for dates and locations.

Make pictures and type work for you

Led by Edmund C. Arnold

You will learn how to. . .

- Recognize different typefaces
- Choose a body type and establish line length
- Vary leadlines with kickers, hammers, wickets, tripods
- Use tint blocks, breaker heads, and boxes
- Crop pictures and space headlines and stories
- Avoid jammed heads
- Use cutlines and catchlines
- Tie pictures to stories
- Use decorative elements
- Space elements consistently
- Get the magazine into the reader's hands
- Use a scalloped page
- Use white space

Who should attend:

This workshop is for people who have had little or no formal training in publication design and layout. If you put together a newspaper, magazine, newsletter, or if you produce brochures, you will learn principles and techniques that will help you do the job better.

The day's activities:

You'll gain new insights into Edmund Arnold's famous Ancient Axioms, the unchanging principles of design that will put system and understanding into your work. Ed Arnold paces the workshop day with a combination of lecture and demonstration. His use of humor as a pedagogical technique makes the day good fun besides being instructive.

One important part of the day's work is the examination of two publications submitted by registrants. Each participant, with a copy of the publication in hand, will follow along as Professor Arnold takes the publication apart page by page, picture by picture, and sometimes line by line. This dissection is done with such thoroughness and such good spirit that registrants frequently vie to have their publications selected for the honor. And, of course, all learn from the successes and failures of the editor's work being analyzed.

Edmund C. Arnold is the United States' best-known teacher, writer, and consultant in graphic arts. His latest book, *Editing the Organizational Publication,* is the 23rd he has written. He has taught at both Syracuse and Virginia Commonwealth Universities.

Please turn to page 18 for dates and locations.

a two-day workshop

How to write a speech

Led by Jerry Tarver

You will learn how to. . .

- Write with fluent oral style
- Use humor effectively
- Organize speeches skillfully
- Use methods for supporting ideas clearly—forcefully
- Adapt material to suit different audiences
- Get mileage out of a manuscript
- Work comfortably with a speaker
- Prove your points convincingly
- Write the speech opening
- Use visual aids effectively
- Put together a speakers bureau

Who should attend:

At this workshop you will learn basic principles and spend time sharing ideas with other speechwriters who must cope with some of the same difficulties you face.

The day's activities:

Explore the differences between language for the eye and language for the ear. Develop understanding of oral styles and rewrite passages to achieve the language level required for easy listening. Pick up some valuable tips on how to establish a better working relationship with the people you write for. Gain useful insight into how to develop your arguments from the facts you have on hand. You'll return to your office better prepared to write your next speech.

Some topics to be discussed:

A serious look at humor. Avoiding major pitfalls. Ways the dullest speaker can use humor safely. Protecting the speaker when the audience doesn't laugh.

The structure of a speech. The difference between the structure of a speech and the structure of a news or feature story. Making your speaker's points stand out clearly in the listener's mind. What special handling is needed for the crucial opening minute of the speech?

Your audience. Examine the most extensive and useful system of audience analysis used anywhere and see the specific application of audience data to the style and content of the speech.

Jerry Tarver is professor of speech communication at the University of Richmond. He is director of the Effective Speechwriting Institute and contributing editor of *Speechwriter's Newsletter.*

Please turn to page 18 for dates and locations.

a one-day workshop

Writing and editing hospital publications

Led by Patrick Williams

You will learn how to. . .

- Use the insert to highlight reader interest
- Make technical advancements at your hospital interesting and understandable
- Use techniques of fiction to write to the community
- Show doctors at work to avoid dull profiles that appeal only to their subject's vanity
- Establish graphic standards for all publications
- Publish an annual report or calendar that appeals to the reader's self-interest
- Avoid the most counter-productive mistakes of hospital publications
- Choose a theme issue of interest to a diverse audience

Who should attend:

This workshop is designed for writers and editors of such hospital publications as the employee publication, quarterly and annual reports to the community and patient information brochures.

The day's activities:

The day begins with four principles to use in creating an internal hospital publication. Look at principles of good writing for hospitals as applied to feature and news stories. A few words on humor and photography. External publications: the quarterly report to the community, the annual report, the patient brochure. The workshop ends with a presentation on coordinating hospital publications.

Some topics to be discussed:

Writing to internal audiences for productivity. Avoiding medical jargon when writing to a non-medical audience. Presenting doctors, nurses, and non-medical staff in interesting and useful ways.

Writing to external audiences. Writing to raise funds. Writing on preventative medicine.

Using your readers to deliver the message. Coordinating your publications to say who you are. Explaining the changes in health reimbursement procedures to skeptical readers.

Patrick Williams is editor of *The Ragan Report* and *The Business Writer,* and author of *The Employee Annual Report: Purpose, Format, and Content.* He received his doctorate from the University of Michigan where he taught for several years.

Please turn to page 18 for dates and locations.

2½ days with Larry Ragan & Phil Douglis

You will learn how to. . .

- Advance the goals of your organization through your publication
- Make principles of visual communication work for you
- Use four techniques to humanize your writing
- Master the camera: exposure, film, shutter, speed, aperture, focus
- Use design basics to attract the reader
- Work with photographic detail, symbol, frame, time, vantage point, light, composition
- Use humor to make the workplace more productive
- Organize a photo-essay and relate words and pictures
- Avoid photographic and writing cliches
- Make your publication fit your budget
- Adapt the best writing, photography, and design of the organizational press to your publication

Who should attend:

This workshop is designed for communicators who would like to increase their writing skills and learn the basic approaches to editorial photography.

The day's activities:

You'll work with your camera to discover and intensify your ability to take photographs that communicate. You'll analyze, discuss, and improve your writing. And, you'll see slide presentations that will help you improve the design of your publication.

Some topics to be discussed:

Communications within the organization. A realistic approach to solving your organization's problems through communication. Getting clearance—and respect—from noncommunication executives. Working with a limited budget, staff, and schedule.

The pictures you take. How you can improve them. What you must do to master your camera. Compose pictures as you take them. Avoid photographic cliches.

Your publication design. See examples of good (and poor) design. Learn ways to display material so that it will attract readers.

Writing with style. Adapt the best examples of modern advocacy journalism to your writing.

Larry Ragan presides over Lawrence Ragan Communications, Inc., publisher of newsletters and books.

Phil Douglis, is director of The Douglis Visual Workshops and is author of *Pictures for Organizations.*

Please turn to page 18 for dates and locations.

The annual report for employees

Led by Patrick Williams

You will learn. . .

- How the employee annual report differs from the annual report to shareholders
- 7 major components of the employee annual report
- How to emphasize the needs of your audience, rather than those of stockholders or management
- Some tried-and-true shortcuts for clarifying complicated financial information
- How to determine the format—special issue of a regular publication, insert in another publication?
- The latest design trends for these publications

Who should attend:

If you plan to publish an employee annual report this year or next and are uncertain about what should go into it, this workshop will be useful.

The day's activities:

You'll start by working toward a definition of the purpose of an employee annual report, Pat Williams will lead a discussion of its content and argue that it's the single most important publication you produce.

A slide presentation of over 80 employee annual reports will show you the best work in the field. The workshop includes time for discussion and analysis of the employee annual report you have produced—or one you will be able to produce after the workshop.

Some topics to be discussed:

The message from the CEO. The highest ranking member of your organization is still one of its employees. Learn how to present his or her message to employees as one equal to another.

3 ways to structure time. The past, present, and future identify an employee's place in your organization. Learn how to present the year-in-review, the present state of the organization, and the most popular feature, the organization's plans for the future.

Let readers present the report. Use employees to show why yours is a good place to work, and you gain credibility. See examples of how to do this.

Patrick Williams is editor of *The Ragan Report* and *The Business Writer,* and author of *The Employee Annual Report: Purpose, Form, and Content.* He received his doctorate from the University of Michigan where he taught for several years.

Please turn to page 18 for dates and locations

Dates and locations

Workshops will be held in the following locations:

Washington, D.C.

- ☐ **July 15:** Make pictures & type work for you
- ☐ **July 16:** Basic editorial skills (Merkel)
- ☐ **July 17:** The craft of interviewing
- ☐ **July 18:** Designing brochures & flyers
- ☐ **July 19:** Designing line art & low-cost illustrations

Kansas City

- ☐ **July 30:** Advanced writing & editing (Merkel)
- ☐ **July 31:** Designing brochures & flyers

Denver

- ☐ **August 1:** Advanced writing & editing (Merkel)
- ☐ **August 2:** Designing brochures & flyers

Boston

- ☐ **August 5-6:** The do-it-yourself designer
- ☐ **August 7:** The craft of interviewing
- ☐ **August 8:** Advanced writing & editing (Jacobi)
- ☐ **August 9:** Photojournalism for organizations

Atlanta:

- ☐ **August 19:** Photojournalism for organizations
- ☐ **August 20:** Advanced writing & editing (Jacobi)
- ☐ **August 21:** The craft of interviewing
- ☐ **August 22-23:** The do-it-yourself designer

Minneapolis

- ☐ **August 26-27:** Advanced writing & interviewing

Houston

- ☐ **September 9-10:** Advanced writing & interviewing

Chicago

- ☐ **September 16:** Photojournalism for organizations
- ☐ **September 17:** Basic editorial skills (Williams)
- ☐ **September 18:** Advanced writing & editing (Jacobi)
- ☐ **September 19-20:** The do-it-yourself designer

Philadelphia

- ☐ **September 24:** Basic editorial skills (Williams)
- ☐ **September 25:** Advanced writing & editing (Williams)
- ☐ **September 26-27** The do-it-yourself designer

New York

- ☐ **October 1:** Basic editorial skills (Williams)
- ☐ **October 2:** Advanced writing & editing (Williams)
- ☐ **October 3-4:** The do-it-yourself designer

San Francisco

- ☐ **October 7:** Practical photography
- ☐ **October 8-9:** Advanced writing & interviewing
- ☐ **October 10-11:** The do-it-yourself designer

Atlanta

- ☐ **October 21:** Designing brochures & flyers
- ☐ **October 22:** Designing line art & low-cost illustrations

Boston

- ☐ **October 24:** Designing brochures & flyers
- ☐ **October 25:** Designing line art & low-cost illustrations

Washington, D.C.

- ☐ **October 21-22:** How to write a speech
- ☐ **October 23-24:** Advanced writing & interviewing
- ☐ **October 25:** Make pictures & type work for you

Cincinnati

- ☐ **October 29:** Advanced writing & editing (Merkel)
- ☐ **October 30:** Basic publication design

Pittsburgh

- ☐ **October 31:** Advanced writing & editing (Merkel)
- ☐ **November 1:** Basic publication design

New Orleans

- ☐ **November 13:** Make pictures & type work for you
- ☐ **November 14:** Photojournalism for organizations
- ☐ **November 15:** Advanced writing & editing

Montreal

- ☐ **November 4-5:** Advanced writing & interviewing

Chicago

- ☐ **November 11-12:** How to write a speech
- ☐ **November 13:** Designing brochures & flyers
- ☐ **November 14:** Designing line art & low-cost illustrations
- ☐ **November 15:** Writing & editing hospital publications

New York

- ☐ **December 9-11:** 2½ days with Larry Ragan & Phil Douglis
- ☐ **December 11:** The employee annual report *
- ☐ **December 12:** The craft of interviewing
- ☐ **December 13:** Make pictures & type work for you

Registration Fees

The registration fee for a one-day workshop is $195; for a two-day workshop, $295. Each additional workshop attended by the same person at the same location is an additional $100.

The registration fee includes workshop materials, refreshments, lunch, and a copy of the *Ragan Report Workshops Workbook*, a collection of detailed summaries our instructors have written about their workshops. PLEASE NOTE: The registration fee does not include hotel accommodations.

*The registration fee for the employee annual report workshop (December 11th in New York) is $95. This is an half-day workshop and does not include a luncheon.

Registration information

Please fill in the registration form at the bottom of the page and mail it to us. We'll send you an immediate acknowledgement. Then, a month before the workshop, we will send you complete details (location, hotel arrangements, etc.) with an invoice. Payment is required before the workshop, but it is refundable if The Ragan Report is notified of cancellation 48 hours before the workshop begins.

The Ragan Report will accept telephone registrations up to the day before a workshop on a space-available basis. For more information, call Jan Smith at 312-922-8245, between 9 a.m. and 5 p.m. Central Time.

I would like to attend the following workshops:

City: _____

Date(s): _____

Titles: _____

_____

_____

_____

_____

Name: _____

Organization: _____

Address: _____

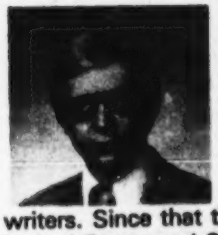
City: _____

State: _____ Zip Code: _____

Telephone: _____

MAIL TO:
Ragan Report Workshops, 407 S. Dearborn, Chicago, IL 60605

WHO Directs the Institute



Dr. Jerry Tarver, director of the EFFECTIVE SPEECH WRITING INSTITUTE, has over 20 years' experience as a professor of speech and a consultant in business communications. He started the EFFECTIVE SPEECH WRITING INSTITUTE in 1975 after one of his corporate clients complained about the quality of training then available for speech writers. Since that time, he has conducted sessions throughout the United States and Canada as well as in England and Scotland.

A faculty member at the University of Richmond, Dr. Tarver is a frequent speaker on speech writing at meetings and conferences. He has designed speech writing workshops for numerous businesses and organizations. He is also the editor of *The Effective Speech Writer's Newsletter* and author of the book, *Professional Speech Writing*. In addition, Dr. Tarver offers a variety of communications training programs including Public Speaking for Executives and Operating the Speakers Bureau.

RECENT PARTICIPANTS

WHY Attend

Both novice speech writers and seasoned pros have found the Institute helpful and stimulating. Here's what some previous participants have said about the workshop and the director:

"Most practical workshop I have ever attended."
"I can't wait to write speeches now!"
"Excellent program for not only speech writers but also writers dealing with print media."
"Very useful way to meet other speech writers."
"Dr. Tarver's instruction was on the mark."
"My speech writing stock has gone up 100%!"
"OVERALL.....SUPER!"

You will benefit from Dr. Tarver's experience in conducting the Institute since 1975.

Want help writing your next speech?

Effective
SPEECH WRITING INSTITUTE

DR. JERRY TARVER—BOX 444—UNIVERSITY OF RICHMOND, VIRGINIA 23173 - (804) 282-0388

Dallas/Ft. Worth
August 25-26, 1983

Chicago
March 5-6, 1984

Richmond
May 24-25, 1984

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SPEECH WRITING MADE Effective

As a speech writer, you want your words to count. THE EFFECTIVE SPEECH WRITING INSTITUTE conducted by Dr. Jerry Tarver combines lively lectures and practical writing exercises to help you improve your speech writing skills. The Institute will help you:

- **WORK MORE EASILY WITH A SPEAKER**
- **ANALYZE AUDIENCES ACCURATELY**
- **IMPROVE ORAL WRITING STYLE**
- **ORGANIZE SPEECHES SKILLFULLY**
- **SUPPORT IDEAS CLEARLY AND FORCEFULLY**

Important extra benefits of the Institute come from the opportunity to exchange ideas with other speech writers and discuss professional growth and career advancement.
You are also invited to bring samples of your own speeches for discussion.

WHAT The Institute Includes

THE EFFECTIVE SPEECH WRITING INSTITUTE is an intensive two-day workshop. Sessions start at 9:00 a.m. and conclude at 5:00 p.m. each day.

A social hour following the first day's session provides you with an opportunity to test theories, air gripes and exchange ideas.

SCHEDULE

Day One

- Speech Writer as a Professional
- Writer's Relationship with Speaker
- Objectives of the Speech
- Accurate Analysis of Your Audience
- Organization - The Speech Outline
  - ★ Opening
  - ★ Main Points
  - ★ The One-Point Speech

Day Two

- Support for Your Ideas
- Language for the Ear - Oral Style
- Effective Humor
- Manuscript Delivery
- Use of Visual Aids
- Organizing the Speakers Bureau
- Resource Material for Writers
- Professional Growth

WHEN and WHERE

The fee for the Institute is $325 which covers instruction, materials and lunch both days. *However, your payment is due only after the Institute is completed to your satisfaction.* The Institute requires no deposit and charges no cancellation fee. Participants should arrange for lodging with the hotel three weeks in advance. Identify yourself as an Institute participant where special rates are involved.

Please return reservation form at least two weeks in advance. Enrollment is limited.

Mail to: **Dr. Jerry Tarver**
Box 444
University of Richmond, VA 23173

Phone (804) 282-0388
(24 hour-a-day answering service)

REGISTRATION FORM

Name _____

Position _____ Phone _____

Company _____

Mailing Address _____

City _____

State _____ Zip _____

Please check session desired

☐ **Dallas/Ft. Worth**
August 25-26, 1983
AMFAC Hotel (Airport)
Box 61025
ZIP 75261
Phone (214) 453-8400

☐ **Chicago**
March 5-6, 1984
Hyatt Regency O'Hare
Rosemont, Ill
ZIP 60018
Phone (312) 696-1234

☐ **Richmond**
May 24-25, 1984
Holiday Inn I-64 West End
6531 West Broad Street
ZIP 23230
Phone (804) 285-9961

R8015

Instructor
James F. Fox, APR
Chairman
Fox Public Relations, Inc.

Location
August 25-27, 1980, The Biltmore, New York*

Time
Monday, August 25, 8:45am—6:30pm
Tuesday, August 26, 9:00am—4:45pm
Wednesday, August 27, 9:00am—4:30pm

Objective

Some of the highest paid jobs available in public relations are for speech writers. There are so few people skilled in this area and they are in high demand. This program is designed to broaden your professional skills as a speech writer through increasing your understanding of how to carry out the speech preparation process and merchandise a speech properly.

The speech can be a highly effective public relations tool when correctly planned and executed. However, it is often overlooked by public relations practitioners because few are trained in speech writing and many do not completely understand the complex process involved in writing an effective speech for other people.

Through two full days of practical writing experience, this program will cover the ins and outs of speech writing and ways to get the best results from the speech, the speaker and the event. Then on the third day you will investigate in depth ways to run a spokesmanship program or speakers bureau, how to train speakers and how to merchandise the speech effectively.

You may register for the entire three days or just for the third day. Registration is limited to assure that you get the most out of this intensive workshop.

How It Works

When you register for this workshop you will be sent introductory writing assignments to complete and return before the workshop. So register early.

Then, you'll get
—**Practice** in planning and writing for real-life situations.
—Individual, detailed **critiques** of your speechwriting, your approach and techniques.
—Step-by-step **discussion** involving all seminar registrants.
—**Analysis** and critique of writing assignments submitted before the seminar begins.
—**Real-life scenarios** on the origin and purposes of various types of speeches and presentations.
—A clear understanding of **the speechwriting process** from "blank page to spoken word."
—Tips on **creative techniques and choices.**
—Understanding of the factors distinguishing **the great speech** from the mediocre.
Plus,
you'll participate along with other professionals in writing speeches and critiquing your own work.

The speaker and working with the speaker will be given some consideration during the first two-days and will be discussed and analyzed in depth on the third day. This portion of the program will deal with

—Determining what your boss or client wants to say. Or, what he should say and how to convince him to say it.
—How to train the speaker. How much training and rehearsal is necessary? What are the cost/benefits?
—How to make a spokesmanship program or speakers bureau work for you.
—How to organize and control a speakers bureau in organizations with large and small demand. What are they saying and when? When to have a professional speakers bureau.
—How to make the speech pay off. Adding life to the speech beyond delivery, and the cost/benefit of improving preparation and delivery.
—Planning the merchandising campaign. Developing articles from speeches. What's new and effective in merchandising?

The Instructor

James F. Fox, APR, chairman, Fox Public Relations, Inc., has been a counsellor since 1961. Formerly, he was vice president for public relations of Chase Manhattan Bank and with industrial and financial corporations. Early in his career he was a speech writer for the president and executive vice president of Prudential Insurance Company. Mr. Fox is a past president of the Public Relations Society of America, past chairman of its Counsellors Section and, in 1978, was awarded a Gold Anvil, PRSA's highest award. A journalism graduate of the University of Iowa, he also holds an honorary doctor of laws degree from World University, San Juan.

Comments from Previous Sessions

"This was the single most valuable learning experience I can recall. The blend of expert advice, intensive writing and immediate feedback increased my knowledge and polished my skills far more than I had expected—and I came in with very high expectations."
Manager, Editorial Projects, Conrail, Philadelphia PA

"Helps bring life to the written word, and with greater ease than I thought possible. The value of *good* speeches is made clear, and the execution of them handled with upmost professionalism. The seminar is a real winner!"
Staff Information Officer, Port Authority of New York and New Jersey, New York NY

"Instruction, positive advice, and good ideas served to reinforce opinions and discoveries I have come to as a professional speech writer. You can be proud of this class!"
Financial Writer, Federal Home Loan Mortgage Corp., Washington DC

"Anyone who takes this course will profit from it."
Public Information Specialist, Department of the Interior, Office of Surface Mining, Washington DC

"An excellent method for honing the skills of already experienced speechwriters. I would recommend this seminar to those already in the field because of the unusually high caliber of those enrolled. You are to be congratulated."
Public Information Officer, Office of the Mayor, Patterson NJ

"The course offers detailed and thorough analysis of speechwriting skills, plus opportunity to practice the techniques."
Staff Manager, News, New Jersey Bell, Newark NJ

"This seminar was one of the best I have ever attended: sharp people participating, handled beautifully by an instructor who is knowledgeable and supportive. Excellent!"
Manager, Advertising and Public Relations, General American Life, St. Louis MO

*In cooperation with PRSA's New York Chapter

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Registration

Early registration is recommended to assure that space is available.
Registrations should be made in advance and are subject to written confirmation. To register, complete the form and mail it to NYU Business and Management Programs, Room 1412, 310 Madison Avenue, New York, NY 10017, with your check for the proper amount made payable to **Business and Management Programs** or with proper billing authorization.
All payments must be made no later than the opening of the first session of each program. All registrations are subject to a $25 handling fee if cancelled by the registrant.

Cancellations will be honored and tuition refunds, less a $25 handling fee, will be made only if cancellations are received by telephone no less than three working days before the program unless it is a **Limited Registration Program** in which case cancellations must be made no less than six working days before the program. Telephone cancellations may be made only by calling (212) 682-1435 for a cancellation number which is your verification that the cancellation has been received.
Late cancellations must be paid in full; but such payments will be credited to future programs and must be used within one year.

General Information

Informal luncheons and **receptions** are an integral part of each meeting so that attendees can benefit from a direct exchange of ideas with speakers and fellow participants.
Tax deduction is allowed for expenses of education (including registration fees, travel, meals, lodging) undertaken to maintain and improve professional skills (See Treasury Reg. 1.162-5) (Coughlin vs. Commissioner, 203F.2d307).
Certificates of Participation and **Continuing Education Units** (CEUs) will be awarded by New York University.

New York University's Public Relations Management Program began in Fall of 1970 in cooperation with the New York Chapter, Public Relations Society of America, to meet the continuing professional education needs of public relations practitioners. A selected number of programs are scheduled in cities other than New York. All daytime programs are cosponsored by the national Public Relations Society of America.

Accommodations

NYU does not arrange hotel accommodations. Each meeting hotel is chosen for its convenient location and will hold a block of rooms for registrants at preferred rates up to **three weeks** before each meeting. Room reservation cards will be furnished upon seminar registration or you may call the hotel reservation numbers listed. To obtain preferred rates, **you must** indicate that you are attending a New York University seminar.

The Ambassador Hotel, Los Angeles—$56 single, $66 double—(800)421-0182 or (213)387-7011
The Ambassador West, Chicago—$42 or $52 single, $52 or $62 double—(800)621-8090 or (312)787-7900
The Biltmore, New York—$62 single, $70 double—New York State: (800)522-6449, All others: (800)221-2690 or (212)687-7000

Courses and Tuition

Issues Management and the Public Relations Professional*
R801 June 9-10, 1980, New York • August 20-21, 1980, Los Angeles • Tuition: $335

Writing and Editing Employee/Internal Publications*
R802 June 9-10, 1980, New York • August 18-19, 1980, Chicago • August 20-21, 1980, Los Angeles • Tuition: $365

Marketing Fundamentals for Public Relations Practitioners*
R803 June 9-11, 1980, New York • Tuition: $455

Advanced Public Relations Writing Workshop*
R804 June 11-12, 1980, New York • August 18-19, 1980, Chicago • Tuition: $365

Planning, Editing and Producing Brochures and Pamphlets*
R805 June 11-12, 1980, New York • Tuition: $365

Public Relations, Communications and the Law*
R806 June 11-12, 1980, New York • Tuition: $355

Employee Publication Layout, Design and Graphics*
R807 June 23-24, 1980, Washington DC • July 14-15, 1980, New York • August 25-26, 1980, New York • Tuition: $365

Public Relations Writing Workshop*
R808 June 23-24, 1980, Washington DC • July 14-15, 1980, New York • August 25-26, 1980, New York • Tuition: $365

Understanding Public Relations/Public Information Techniques: A Basic Program*
R809 June 23-25, 1980, Washington DC • July 28-30, 1980, New York • August 20-22, 1980, Los Angeles • Tuition: $430

Fundamental Strategies for Senior Public Relations Managers*
R8010 June 23-25, 1980, Washington DC • July 14-16, 1980, New York • Tuition: $455

Effective Employee/Internal Communications Programs
R8011 July 21-22, 1980, New York • Tuition: $275

Annual and Interim Financial Communications Workshop*
R8012 July 21-22, 1980, New York • Tuition: $335

Effective Management of Public Relations Resources*
R8013 July 28-30, 1980, New York • Tuition: $455

Increasing Public Relations Effectiveness Through Research and Evaluation*
R8014 July 28-30, 1980, New York • Tuition: $455

The Speech as an Effective Public Relations Tool*
R8015 July 28-30, 1980, New York • August 20-22, 1980, Los Angeles • August 25-27, 1980, New York • Tuition: $455
Last day only of each session, Tuition: $160

Financial/Investor Relations: Reaching Tomorrow's Shareholder*
R8016 August 18-19, 1980, Chicago • Tuition: $275

Managerial Success for Women in Public Relations*
R8017 August 25-26, 1980, New York • Tuition: $335

Writing for and Producing Internal/External Radio and Television*
R8018 August 25-27, 1980, New York • Tuition: $465

*Limited Registration Program

Registration Form

NYU/PRSA Program
NYU Business and Management Programs
310 Madison Avenue, Rm. 1412
New York, NY 10017, Tel. (212) 682-1435

Make checks payable to **Business and Management Programs**

Please register the following for the meetings indicated:

☐ This confirms telephone registration
☐ Payment Enclosed
☐ Purchase Order/Voucher Enclosed

Organization _____
Address _____
City _____ State _____ Zip _____

Name _____ Program _____ Dates _____
Position _____ Telephone _____ (office) _____ (home)
Tuition _____

Name _____ Program _____ Dates _____
Position _____ Telephone _____ (office) _____ (home)
Tuition _____

Public Relations Writing: Writing Effective Speeches

P315
Location
August 20-21, 1984, New York
December 10-11, 1984, New York
and *Where You Want It, When You Want It*
Time
First Day, 8:45am-6:30pm
Second Day, 9:00am-5:00pm

While many public relations practitioners have some training in written communication, few have learned the unique process of writing for the spoken word. This workshop is designed to provide practitioners with the background and skills necessary to successfully write an effective speech for others.

Through brief lectures, in-class practical writing and thorough discussion, registrants learn the complex process of speech writing. In addition, participants explore ways to merchandise the speaker and the speech while considering how to run an effective speakers bureau.

This intensive workshop is designed for neophyte speechwriters who want to acquire a meaningful foundation of skills and experienced speechwriters who need to refresh their skills.

Course Content

Registrants receive a questionnaire and a modest pre-workshop assignment to complete and return to the instructor. These instruments are used to determine each participant's specific needs and to modify the course content accordingly.

Pre-workshop assignments and in-class assignments are combined with critiques and discussion of that writing to provide registrants with a thorough understanding of the form, innuendo and standards necessary to create speeches that get results.

As participants examine the speech writing process from the blank page to the spoken word, they increase their understanding of:

. . . the skills necessary to interview the speaker and organize the data;
. . . ways to make the speaker come alive;
. . . techniques that work in researching the speech and digging up the facts and color;
. . . using audiovisuals;
. . . aiding the speaker's delivery;
. . . marketing the speech; and
. . . organizing the speaker's bureau.

While completing in-class assignments, registrants examine the basic types of speeches (ceremonial, internal and persuasive) and dissect them into their component parts including:

. . . developing introductions which meet objectives while capturing attention and suiting the occasion;
. . . organizing the body of the speech to make your points;
. . . finding the thesis that works for the organization and the audience; and
. . . making closings that work and bring them to their feet.

In addition to considering the use of humor, participants learn the skills necessary to effectively edit speeches.

After the workshop, participants:

. . . receive written critiques of their in-class work with further suggestions for improvement; and
. . . have the opportunity to submit one more assignment to the instructor who will return it with more suggestions.

To ensure personal attention, registration for this workshop is strictly limited.

From Past Attendees. . .

"It's full of good tips from the instructor and from the other students."—Staff Science Editor, Argonne National Laboratory, Argonne IL

"I've learned more in two days than in a ten week course."—Public Information Officer, US Postal Service, Cincinnati OH

"This is a very beneficial, well-organized program."—Public Relations Specialist, Blue Cross/Blue Shield, Des Moines IA

"It's great. Very effective organization, presentation of material."—Rural Issues Coordinator, Wisconsin Department of Natural Resources, Madison WI

"I thoroughly enjoyed the course and learned a lot."—Public Issues Associate, First Chicago, Chicago IL

"This was the most productive two days I've spent in a long time. I learned more here in two days than I did in entire semesters in college."—Communications Specialist, Ryder System Inc., Miami FL

"Design for the workshop is excellent; a good blend of theory and practice. I would readily recommend your workshop to others, and, in fact, have done so already."—Manager, Editorial Services, CIGNA Corporation, Philadelphia PA

"A superb introduction to the subject by an instructor whose knowledge is equalled by his enthusiasm. He believes in speechwriting as a craft, as a profession, as a career. Everyone, somewhere in his/her education, should have a teacher like Fraser Seitel at least once."—Manager, Speechwriting, Burroughs Corp., Detroit MI

The Instructor

Fraser P. Seitel, vice president and director of public affairs, The Chase Manhattan Bank, has overall responsibility for the bank's public relations and editorial services, financial communications, community development, philanthropic activities, consumer affairs and corporate archives. He joined Chase in 1970 as editor of its employee newspaper. Three years later he became second vice president, manager of the bank's news bureau and executive speech writer.

An experienced teacher and author of *The Practice of Public Relations* (Charles E. Merrill, Inc., 2nd Ed., 1984), Mr. Seitel holds a B.J. from University of Missouri, a M.A. from University of North Dakota and M.B.A. from New York University.

"I have attended many seminars in my 12-year career. This was the best!"—Communication Representative, Michigan Department of Natural Resources, Lansing MI

1.5 CEUs Awarded

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Enrollment Procedures

Two Easy Ways to Enroll!

■ **Telephone (212)840-2077** to enroll and assure your place in the class of your choice.

■ **Mail your completed enrollment form** to the address below with your check or with proper billing authorization.

Early enrollment is critical to assure that you will have a place in the class you want to attend. Enrollments are limited to assure personal attention and effective instruction. If you do not receive written confirmation of your enrollment at least one week before the class, call the Registrar at (212) 840-2077 to confirm your enrollment.

Discounts

$75 per enrollment may be deducted from the tuition of all *additional* enrollments made by the same organization at the same time as the first enrollment for as many registrants and in as many different programs as you wish.

Subscription plans that provide savings of 42–58% over our public single tuition rates are available. These require a minimum pre-payment of 20 training days for $150 each. Additional days are available for $130 each. Training days need not be utilized in any specific period.

Accommodations

Each meeting facility is chosen for the convenience afforded visiting and local attendees. You are responsible for making your own hotel reservations.

We have reserved rooms for participants which are held at preferred rates up to three weeks before each program. To obtain preferred rates, you *must* indicate that you are attending a Professional Development Institute Program.

The Ambassador West, Chicago•$75 single/$90 double•(800)621-8090 or (312)787-7900

The Mayflower, Washington DC•$65-85 single/$75-95 double•(202)347-3000

The Milford Plaza, New York•$59 single/$69 double•(800)221-2690 or (212)869-3600

General Information

Tax Deduction for registration fees, travel, meals, lodging, etc., are permitted as educational expenses if undertaken to maintain and improve professional skills. (Treasury Reg. 1-162-5; Coughlin vs. Commission 203F2d307).

Payments

All payments must be made in U.S. funds no later than the opening session of each program and are subject to a $75 enrollment fee if you cancel.

Tuition for each person attending a course includes a non-refundable $75 enrollment fee which is payable at the time of enrollment; course materials; refreshment breaks including cocktails the first day; lunch each day; Certificate of Participation; post-workshop counsel as described; CEUs awarded and maintenance of CEU records.

Federal government employees should note that advanced payment is necessary and may be authorized pursuant to 5USC 4-110 (PL85-507 Sec. 10).

Cancellations

Cancellations must be made by calling (212) 840-2077 between 9:00 am and 5:00 pm (Eastern Time) at least one week before the program for a tuition refund. Please request a cancellation number as verification that your cancellation has been received. Tuition will be refunded, less a $75 enrollment fee, or full tuition may be credited towards a future program.

Late cancellations and "no shows" are liable for full tuition which will be credited toward a future program of your choice.

Substitution of attendees may be made at any time before the opening session of a program.

Where You Want It, When You Want It℠

Many of our programs are available *where you want them, when you want them* at substantial cost savings. The advantages to you include a cost effective fee; prompt and convenient availability; skilled instructors; and demonstrated results.

Write or call to obtain specific information.

CEUs and Certificates

Certificates of Participation and **Continuing Education Units (CEUs)**, a nationally recognized record of attendance, are awarded by The Professional Development Institute at each program so long as tuition has been paid.

A Certificate in Public Relations/Public Affairs Management will be awarded by PDI to practitioners who have earned a minimum of 10 CEUs in a five-year period. Some CEUs may be transferred from other organizations. Write or call for more specific information.

Courses and Tuition (August-December 1984)

P413 Management Strategies for Public Relations Results August 20-22, New York • December 3-5, Washington DC • Tuition: $565

P412 Streamlining Government Public Information Programs August 27-28, Washington DC • December 3-4, Washington DC • Tuition: $465

P411 Managing and Forecasting Issues October 10-12, New York • Tuition: $565

P320 Creating Results with Special Events December 3-4, Washington DC • Tuition: $465

P318 Making Health, Science and Technology News October 10-11, New York • Tuition: $465

P317 PR Research: Applications and Evaluation—The Ultimate Tool August 20-22, New York • Tuition: $565

P315 Public Relations Writing: Writing Effective Speeches August 20-[illegible] New York • December 10-11, New York • Tuition: $465

P314 How to Work With the Media August 27-28, Washington DC • November 12-13, New York • Tuition: $465

P313 Financial Relations: Introduction and Update October 29-30, Chicago • Tuition: $465

P312 The Computer in Public Relations August 20-22, New York • November 12-14, New York • Tuition: $665

P311 Two Days with Edward L. Bernays October 22-23, New York • Tuition: $465

P216 Radio and TV: Getting Your Story on the Air October 22-23, New York • Tuition: $465

P215 The Newsletter as a Public Relations Tool October 22-23, New York • Tuition: $465

P214 Marketing Strategies and Publicity Planning August 27-28, Washington DC • December 10-11, New York • Tuition: $465

P213 Controlled Media: Layout and Design August 6-8, New York • November 12-14, New York • Tuition: $565

P212 Controlled Media: Writing and Editing August 20-21, New York • October 29-30, Chicago • December 10-11, New York • Tuition: $465

P112 Public Relations Writing: The Foundation Skills August 6-7, New York • October 10-11, New York • December 3-4, Washington DC • Tuition: $465

P111 Understanding PR: Basic Concepts and Practices October 29-31, Chicago • Tuition: $565

ENROLLMENT FORM* (Print/type as you wish to appear on Certificate)

The Professional Development Institute
242 West 38 Street, Rm. 500
New York NY 10018
(212) 840-2077

☐ Confirms telephone enrollment
☐ Payment enclosed
☐ Purchase order or billing authorization enclosed
☐ Charge to Subscription Plan
☐ Bill me/my organization

Please enroll the following people for the programs indicated:

Organization _____ Address _____

City _____ State _____ Zip _____

■ Name _____ Program _____ Dates _____ Tuition $_____

Title _____ Phone _____ (Office) (Home)

■ Name _____ Program _____ Dates _____ Tuition $_____

Title _____ Phone _____ (Office) (Home)

■ Name _____ Program _____ Dates _____ Tuition $_____

Title _____ Phone _____ (Office) (Home)

Total Tuition $_____

less, $75 per additional enrollment $_____

Total Due $_____

Make checks payable to
The Professional Development Institute

*Photocopy for additional enrollments and discount.

A123456

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Speechwriting

COURSE 250: One full day, 9AM-4:30PM, The Excelsior Club, 301 E. 57 ST., NYC. Fall: Thur. Dec. 4. Spring: Thur. Apr. 30. Fee $120.

Today the professional speechwriter is in an enviable position: he or she generally works directly with top management and is relatively well paid. Over the long term, speechwriters are usually more in demand than others in the field of PR.

Professional speechwriters have learned over the years many specific methods and techniques that enable them to practice their craft as skillfully as a successful Broadway playwright. This practical down-to-earth seminar reveals these methods and techniques in detail and pinpoints the particular differences between spoken and written communications.

This seminar is ideal for:

- PR writers who have little or no experience in writing speeches but may be called upon from time to time to prepare such material;
- PR writers who would like to move into this highly paid specialty on a full-time basis;
- Freelancers and moonlighters interested in extra earnings from this lucrative specialty.

Among the many topics covered are: researching the speech, organizing the materials, the use of humor, gauging the audience, the dos and don'ts of using visuals, and much more.

Also to be discussed:

- The specific characteristics that distinguish the outstanding speech from one that is merely mediocre.
- How to work with the speaker to find out exactly what he or she wants to say and how to say it in the most meaningful manner consonant with his or her style and outlook. Tuning in to the proper vocabulary level. Determining what kind of guidance the speaker would appreciate receiving.
- Tips on how to prepare a speech that the speaker will consider his or her own.
- How to get the most from a speech—breaking spot news in the speech, developing articles from it, distributing reprints of the speech, publishing collections of important speeches.

This lively seminar packs into one full day a wealth of information about how the professional speechwriter prepares a speech, one that gets results both for the PR program of which it is a part and for the person who wrote it.

INSTRUCTOR: John Ott, Public Affairs Consultant. Both as a member of the corporate PR staff of several large international companies, including RCA and Calif.-Texas Oil Corp., and as a consultant, John Ott has written speeches for some of the nation's best known businessmen. He has also served as PR director for The International Basic Economy Corporation and has conducted seminars sponsored by the Council of the Americas and the Fund for Multinational Management Education. John Ott is the author of the book "How to Write and Deliver a Speech," published by Trident Press.

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FORM FOR COURSES IN SPRING 1981

COURSE ENROLLMENT FORM

BEFORE FILLING OUT THIS FORM, PLEASE READ INSTRUCTIONS ON PAGE 21.

Please enroll me in the following courses:

Course	Title	Fee
101	Basic Publicity & Promotion	$145*
111	Basic Publicity & Promotion	145*
120	Advanced Publicity Placement	130
130	Interpersonal Relations	155
140	Marketing PR: Product Publicity	165
150	Using Film and Video Tape in PR	120
201	Basic Tools of PR Writing	110
211	Basic Tools of PR Writing	110
220	Magazine Writing Workshop	120
231	Press Release Clinic	120
232	Press Release Clinic	120
240	Managing the Writing of Others	120
250	Speechwriting	120
260	Weekend Writing Workshop	290
310	Measuring PR Performance	120
320	Financial Public Relations	155
330	Public Relations Management	120

*Course text included.

Sub-total ____

Check enclosed.

Bill My Company (Include letter from company to authorize billing)

Checks should be made out to The Publicity Club of New York, Inc. Either check or letter must be received before the course begins.

Minus 10% Discount for Two or More Courses per Enrollee ____

Minus 15% (additional) Discount for PCNY Members ____

Plus $15 for each day's luncheon (full day courses) ____

Total ____

Name

Title Firm

Address

City State Zip

Home Address

City State Zip

Please send me information on your 1981 summer program.

Please send me Publicity Club membership application form. (Courses are open to non-members.)

Please add my name to the mailing list for future course brochures.

Students completing the writing, tools and techniques of management sequence will receive a special certificate to that effect.

Completion of any course entitles the participant to free attendance at a PCNY evening meeting.

Please complete this page and mail it to The Publicity Club of New York, 404 Park Avenue South, New York, New York 10016.

Ads from PUBLIC RELATIONS JOURNAL

August, 1981

New Speech-Writing Program

Kingstree Communications, an affiliate of The Kingstree Group—the oldest communications consulting firm of its kind—is offering a new three-and-one-half-day speech writer's symposium program in Newport, RI, San Francisco and Palm Beach, FL. We invite speech writers from all over the country to participate in this course, which we believe offers the best speech-writing instruction available anywhere. The symposium is taught by Presidential speech writer James C. Humes. Our objective is to sharpen the skills of even the most accomplished speech writers. Contact Granville N. Toogood, vice president, Kingstree Communications, Inc., P.O. Box 787, Newport, RI 02840. (401) 846-7221.

November, 1975

How To Write A Speech - - -
One That TALKS ! ! !

Dear Public Relations Director:

For the past 14 years, I have helped Presidents and Board Chairmen, of major corporations, make speeches come alive "orally" when read word for word. I know the problems and would like to share the solutions with you, and your associates, in a small workshop limited to twelve people.

Applicants are to send the first and last page of a previously prepared speech when registering. Additional new material will also be prepared during the workshop. A few prepared visuals, should also be brought to the program.

A well written speech is a creative work of art, appreciated by the presenter and fun doing. Let's share in the fun! Fill in the coupon below.

Yours sincerely,

Roslyn Bremer

What Will You Learn? How to:

*Turn a written speech into an "oral" one.
*Create a "GRABBER" to get your audience immediately.
*Keep your audience throughout with special techniques.
*Score visuals "which work" into the script.
*Avoid cliche endings.

COMMUNI-VU, 58 West 58th St., New York, N.Y. 10019 Phone # (212) Plaza 9-7343

Please register me for the program date indicated. Time: 9:00-5:00. Enclosed is the fee of $135.00. This covers all materials, critique of two submitted pages, plus luncheon at the Copenhagen Restaurant.

Name _____

Company & Title _____

Address _____

City _____ State _____

Phone # _____

☐ Thurs. Nov. 20
☐ Tues. Dec. 3
☐ Wed. Jan. 7
☐ Mon. Feb. 9
☐ Thurs. Mar. 18

For further information on "in house programs" phone (212) PL 9-7343

WORKSHOP 1

Writing the Good Speech

An intensive, one-day workshop for people who must prepare speech material — for themselves or others — but who've never had the opportunity to learn basic principles and techniques. Instruction by lecture, group exercises, demonstrations, and analysis of pre-taped speeches. Participants will gain the confidence of knowing what works in a speech, what doesn't and why. Useful hand-outs provided.

Topics include:

- ☐ how to keep people interested
- ☐ ways to make your speech memorable
- ☐ what to say first — what to say last
- ☐ the whens, wheres and hows of humor
- ☐ how to remember your speech
- ☐ audience analysis — the key to acceptance
- ☐ framing your ideas for the listener's ear
- ☐ research findings on persuasion and credibility

There's more to good speechmaking than charisma. This course is devoted to the science of what to say and how to say it.

Class Limit: 15 participants
When: *Two offerings.* Sept. 20 and Oct. 4;
8:30am-5:00pm
Where: Mayflower Park Hotel, 4th & Olive,
Downtown Seattle,
Room 204 on Sept. 20 —
The Green Room on Oct. 4
Cost $125 ($95 for those registering by Sept. 9 for the Sept. 20 workshop or Sept. 25 for the Oct. 4 workshop.)

REGISTRATION

Please register me for Jeff Cook's workshop on:

Writing the Good Speech:

- ☐ September 20
  Fee: $125 ($95 if check is received by Sept. 9)
- ☐ October 4
  Fee: $125 ($95 if check is received by Sept. 25)

Professional Speechwriting:

- ☐ September 27 & 28
  Fee: $210 Please register by Sept. 20

Name _____

Address _____

City/State _____ Zip _____

Phone _____

Field of Work/Occupation _____

Please make all checks payable to:
Jeff Cook
2425 5th Ave. W.
Seattle, WA 98119

For further information call:
(206) 285-9674

Refund Policy: Cash refunds will be available until 48 hours prior to the workshop, less $10 processing charge. No refunds will be given after that time.

Confirmation: Registrants will receive confirmation by mail if registration is received within 7 working days of the workshop. Otherwise, confirmation will be by phone.

Thank you. See you soon.

Jeff Cook began speechwriting as a full-time professional in 1980 with Seafirst Corporation — at the time the nation's 19th largest commercial bank. As the principal and *only* speechwriter, Jeff wrote for top officers and supervised executive speech training.

Jeff left Seafirst in late 1982, becoming a free-lance speechwriter and speech trainer/consultant. Having since worked for numerous company presidents, two former Governors, a former U.S. Cabinet member, a United States Senator, and several CEOs, the *Seattle P-I* calls Cook "one of corporate America's behind the scenes operators." (7/16/84)

Jeff's work has been published in *Vital Speeches of the Day*, reviewed by reporters, printed in journals, and endured by his wife and daughter.

Born in Seattle in 1949, Jeff earned a B.A. in Philosophy at Whitman College in 1971. After studying 3 years toward a Ph.D. in philosophy at Rutgers and the University of Utah, Jeff re-joined society. Prior to his speechwriting career, Cook was a bureaucrat who ended a five-year stint in government as an appointed official with King County, Washington.

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WORKSHOP 2

Professional Speechwriting

Top-level speakers expect top-level speechwriting. This course is for those who want the rewards of doing it well. An advanced, two-day workshop for the working speechwriter, the ideal participant will have some experience as a speechwriter for elected officials, top-level administrators or corporate executives. You'll learn new techniques to make your job easier and more enjoyable, your speeches livelier and more effective.

Topics include:

- ☐ reduce the stress of speaker conferences
- ☐ write to fit the occasion
- ☐ create effective openings and closings
- ☐ research well and fast
- ☐ learn rhetorical technique
- ☐ support ideas powerfully
- ☐ locate the best speech literature
- ☐ write performable humor
- ☐ reach a wider audience through publication
- ☐ control visuals and props

Also included:

- ☐ write for good delivery
- ☐ discuss speechwriting ethics
- ☐ examine contemporary research on persuasion

Instruction by lecture/discussion, analysis of speech texts and videos, group exercises, demonstration.

Class Limit: 15 participants
When: Sept. 27,
8:30am-5:00pm;
Sept. 28,
9:00am-5:00pm
Where: Mayflower Park Hotel, 4th & Olive, Downtown Seattle, Room 204
Cost: $210

NATIONAL SEMINAR PROGRAM

WE INVITE YOU TO JOIN US IN NEW YORK IN AUGUST. We have conducted hundreds of seminars at companies throughout North America during the past few years. Several of you who can't justify an in-house program have requested we offer public sessions. In response, we are offering these August seminars on a public basis. They have been conducted many times at companies such as AT&T, Bechtel Corporation, Olin Chemical, Columbia Gas Service System, and The Consolidated Edison Company of New York. You will note that several are offered twice in order to accommodate a variety of combination enrollments.

THE RCI APPROACH IS UNIQUE. You will receive maximum individual attention. For example, in the skills development sessions our professional staff work with groups of no more than eight. In many of the seminars you will receive a detailed professionally written analysis of your abilities. Most of our staff possess the Ph.D. in their specialty and extensive experience in business. You will find your hours spent with these individuals some of the most productive you have experienced.

WE HOPE TO SEE YOU IN AUGUST. The fees listed include all instruction and materials. Hotel accommodations are not included in the fee. We will be happy to provide you with a listing of recommended hotels.

Summer Seminar Schedule

1. **CROSS-EXAMINATION/TESTIMONY,** August 3-4 or 14-15. $595.00. This seminar is for those individuals who are witnesses or practicing attorneys in commission hearings, legislative proceedings, and courtroom activities. Emphasis is on argumentation and persuasion skills critical for the cross examination or testimony situation. Skill sessions are included where participants are videotaped and professionally critiqued.

2. **ADVERSARY CONFRONTATIONS,** August 5-6 or 10-11. $595.00. This seminar deals with the critical skills necessary to maintain your composure and increase your effectiveness in hostile, confrontative, emotional, adversarial encounters and situations. The sessions will help you effectively deal with unfounded charges and emotional distortions rather than succumb to them.

3. **PRECISION COMMUNICATION,** August 3. $295.00. When messages are critical, precision is important. Communication breakdowns cost money, time, credibility, and even lives. People charged with important message transmission and reception often don't know how to examine the cause of a communication breakdown. The seminar is valuable for making communication more efficient and effective by examining communication as a process, looking at the reasons why it doesn't work when it breaks down, and utilizing skills for improvement.

4. **PRESENTATIONAL SKILLS,** August 4 or 12. $395.00. Whether for an internal presentation, meeting with a group, or speaking to a large audience, how you say it, and what you look like while you're saying it are certainly as important as what you say. This seminar focuses on those vocal, nonverbal, presentational skills which are vital to the effective communication of any message. Based on field tested, communication theory (and not "charm school" techniques), this seminar is a must for anyone who must make presentations.

5. **MEDIA APPEARANCES,** August 5-6 or 12-13. $595.00. This seminar equips you with skills necessary to face the cameras and meet the press in a variety of interview situations. Work with the professionals who prepare individuals for *60 Minutes, 20/20,* and other media shows. You will be placed before the lights for intensive and highly productive skills development sessions.

6. **NATIONAL CONFERENCE FOR DIRECTORS OF SPEAKERS BUREAUS,** August 7-8. $595.00. This conference will focus on how you can discover what the public attitudes are toward your company, identify key issues and trends of interest to the public, organize a speakers bureau, promote your speakers bureau, audit its impact, design the most effective messages for your audiences, analyze your audiences, motivate and train your speakers, and win the internal budget battle for your speakers bureau. Professional counselors who have helped companies implement speakers bureaus will be speakers at the conference. Directors of some of the nation's most active and effective speakers bureaus will also be speaking. Participants will also have the opportunity to be involved in the formation of the National Association of Corporate Speakers Bureaus.

7. **INTERPERSONAL MANAGING SKILLS,** August 10. $295.00. This seminar will provide a basis for understanding manager/subordinate communication and offer an opportunity to practice interpersonal skills and receive suggestions for improved interpersonal competency. The most recent interpersonal communication concepts will be emphasized.

8. **COMMUNICATION DEVELOPMENT FOR YOUR STAFF,** August 11. $295.00. This seminar provides a systematic approach to monitoring and enhancing a subordinate's communication skills. Emphasis will be placed on analyzing the subordinate's communication skills, identifying appropriate learning options, maintaining the subordinate's development and determining the overall growth and development of each subordinate. Managers not satisfied with anything less than outstanding performance from their subordinates will find this seminar very worthwhile.

9. **MESSAGE DESIGN/SPEECHWRITING,** August 13-14. $595.00. This seminar is designed for the corporate communications practitioner who is responsible for writing a persuasive message. Participants will complete several writing assignments and receive concrete criticism on five critical areas of persuasive message design. Not the typical speechwriting seminar with emphasis on stylistics, this program concentrates on the substantive dimensions of message design.

Recommended Registrations:

Directors of Management Development/Training: Nos. 3, 4, 7, 8
Directors of Speakers Bureaus: Nos. 2, 5, 6, 9
Spokespersons: Nos. 2, 4, 5, 9
Speechwriters: Nos. 1, 3, 9
Managers: Nos. 3, 4, 7, 8
Attorneys, Witnesses: Nos. 1, 4

When you enroll for more than one seminar you will receive a 10% fee reduction on the 2nd, 3rd, etc. enrollment.

All seminars have limited enrollments — return the registration form as soon as possible. A detailed schedule will be mailed to you upon receipt of your registration.

Please enroll me in the following seminar(s) 1. _____

2. _____ 3. _____

NAME _____ TITLE _____

COMPANY _____

MAILING ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE _____

_____ I can't attend the August Seminars but please add me to your mailing list for future seminar announcements.

Return to: Dr. Raymond C. Beaty, Vice President, The RCI Consulting Group, P.O. Box 1310, Greenwich, CT 06830 203-661-4800

PROGRAM FEES MUST BE PAID IN FULL BY AUGUST 1 TO CONFIRM ENROLLMENT

BEST COPY AVAILABLE

KALLENDORF COMMUNICATION SERVICES

Carol Kallendorf, Ph.D.
Consultant

1209 Haines Drive
College Station, TX 77840
(409) 764-9317

SPEECHWRITING WORKSHOPS

Kallendorf Communication Services designs and conducts speechwriting workshops for groups of corporate, political, or trade association writers. The subject matter for exercises and examples is drawn from the industries or issues of particular interest to workshop participants. The major topics covered in these workshops include:

Finding something to say Learning a structured technique for quickly, generating ideas and arguments on speech topics.

Organization Giving each speech a strong beginning, middle, and end; using different organizational patterns for different speech purposes.

Style Adding stylistic polish to speeches through figures of speech, parallelism, balance, varied sentence structure, word choice, and the use of appropriate humor and anecdotes.

Persuasion Making speeches persuasive by appealing to reason, the emotions, and the perceived goodwill of the speaker; matching the appropriate means of persuasion to the specific requirements of each speech.

Maintaining audience interest Fitting the length of the speech, its language, and the selection of information to the needs and interests of each audience.

WORKSHOP ATTENDEES - Catagories & numbers - Incomplete list

Auto	2
Banking	13
Chemical	6
Coal	3
Communications	4
Construction	1
Computer (& Business Machines)	37
Education	12
Federal Government	57
Free-lance	1
Grocery	4
Hotel/Motel	3
Insurance	18
Manufacturing	48
Medical Insurance/Hospitals	15
Nuclear	1
Oil (Gas)	36
Pharmaceutical	4
Publishing	1
Railroads	1
State Government (County)	36
Timber	1
Tourism	1
Transportation	3
Utilities	79
Miscellaneous	28